

# AUF WIEDERSEH'N

[WE'LL MEET AGAIN]

Arr. by W. C. Polla

WALTZ

BY ABNER GREENBERG

Piano Acc.

199

*mf* (Tremolo)

*fz*

*mf*

The image shows a piano accompaniment for the waltz 'Auf Wiederseh'n'. It consists of five systems of music, each with a grand staff (treble and bass clef). The first system starts with a treble clef and a key signature of one sharp (F#), indicating D major. The tempo is marked 'WALTZ' and the arrangement is by 'W. C. Polla'. The first system includes a measure marked '199' and a dynamic marking of 'mf (Tremolo)'. The second system has a dynamic marking of 'fz'. The third system has a dynamic marking of 'mf'. The fourth and fifth systems continue the harmonic progression. The music features various chords, including triads and dyads, and some measures with tremolos. The overall style is characteristic of early 20th-century piano accompaniment.

-2-  
Piano Acc.

Auf Wie - der - seh'n We'll meet a - gain So please don't say Good -

-bye" Auf Wie - der - seh'n no tears in vain What

need is there to cry — True love al - ways

finds a way We will love and laugh some day Auf

Wie - der - seh'n we'll meet a - gain So please don't say "Good -

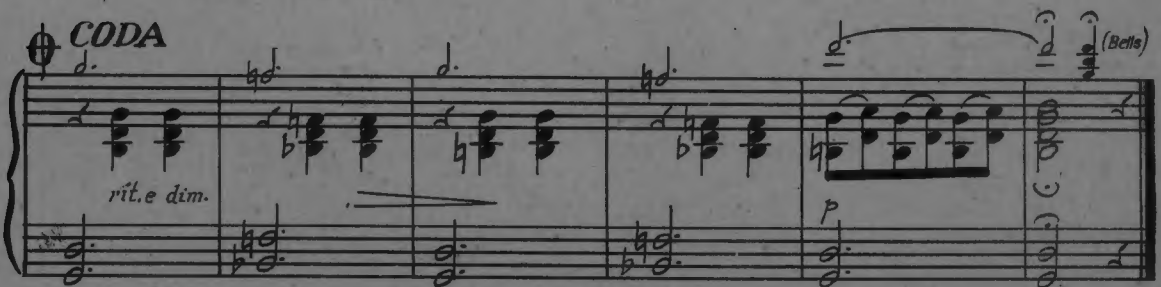
1. bye"

2.

cresc.

Solo

Tromb.



# AUF WIEDERSEH'N

[WE'LL MEET AGAIN]

## WALTZ

Arr. by W. C. Polla

1st Saxophone

E<sub>b</sub> ALTO

BY ABNER GREENBERG

199

*mf dolce*

*f*

*Melody*

*mf*

*1st time (Melody)*

*mf*

*f. 2nd & last time*

*mf-f*



- 2 -  
1st Saxophone  
E♭ ALTO

1. 2.

CRSC.

B♭ SOPR. SAX.

Tromb.

mf Change to B♭ SOPR. SAX. (Small notes for E♭ ALTO SAX.)

7 mb.

E♭ ALTO SAX.

7 mb.

change to E♭ ALTO SAX.

CODA

rit. e dim.

p

D.S. al fine to CODA



P



# AUF WIEDERSEH'N

[WE'LL MEET AGAIN]

WALTZ

Arr. by W. C. Polla

3rd Saxophone

E $\flat$  ALTO

BY ABNER GREENBERG

199

The musical score is written for a 3rd Saxophone (E-flat Alto) in 3/4 time. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'mf' (mezzo-forte). The score consists of several staves of music, including a first ending marked '1st time' and a second ending marked '2nd & last time'. The dynamics range from 'mf' to 'fz' (forzando). The score includes various musical notations such as notes, rests, slurs, and articulation marks.

-2-  
3<sup>rd</sup> Saxophone  
E<sup>b</sup>ALTO

Handwritten musical score for the 3<sup>rd</sup> Saxophone (E<sup>b</sup>ALTO). The score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features various melodic lines, including eighth and sixteenth notes, and rests. A first ending bracket is present on the fourth staff. A crescendo marking 'cresc.' is placed above the fifth staff. On the sixth staff, there is a measure rest with the instruction 'Change to B<sup>b</sup> SOPR. SAX.' and a dynamic marking 'mf (small notes for E<sup>b</sup>ALTO)'. The seventh staff continues with a measure rest and the instruction 'Change to E<sup>b</sup>ALTO SAX.'. The eighth staff includes a 'CODA' marking and a dynamic marking 'rit. e dim.'. The ninth staff ends with a 'D. S. al  $\text{f}^{\text{to}}$  CODA' marking and a dynamic marking 'p'. The score concludes with a double bar line.

# AUF WIEDERSEH'N

Arr. by W. C. PAUL

[WE'LL MEET AGAIN]

1st Bb Trumpet

WALTZ

BY ABNER GREENBERG

199

*in Hat*

*mf (Organ effect)*

*Hat off*

*Sax.*

*mf*

*(For Solo) MUTED (Oboe effect)*

*mf*

- 2 -  
1st Bb Trumpet

*mf-f*

*cresc.*

*Tromb. mf*

*Sax.*

*Trb.*

*Sax.*

*in Hat (obligato)*

*Trb.*

*Sax*

*J. S. al  $\Phi$  to CODA*

$\Phi$  CODA

*rit e dim.*

# AUF WIEDERSEH'N

[WE'LL MEET AGAIN]

## WALTZ

Arr. by W. C. Polle

2nd Bb Trumpet

BY ABNER GREENBERG

199 *in Hat*

*Hat off* *mf (Organ effect)*

*fz* *mf*

7 6 15

*mf-f*

*cresc.*

15 14

*CODA* *D.S. al fine to CODA*

*rit e dim.* *p*



# AUF WIEDERSEH'N

[WE'LL MEET AGAIN]

Arr. by W. C. Polla

WALTZ

BY ABNER GREENBERG

**Trombone**

*in Hat*

199

*mf (Organ effect)*

*Hat off*

*fz*

*mf*

7

6

*mf*

*p (Blend with Sax's)*

*mf-f*

# AUF WIEDERSEH'N

[WE'LL MEET AGAIN]

Arr. by W. C. Polla

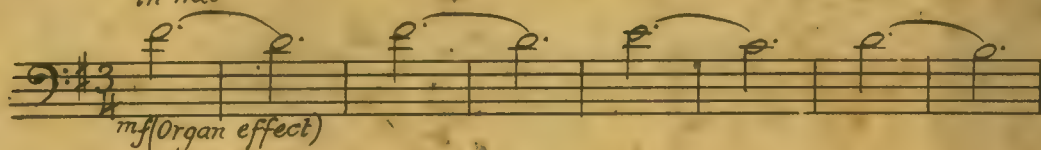
WALTZ

BY ABNER GREENBERG

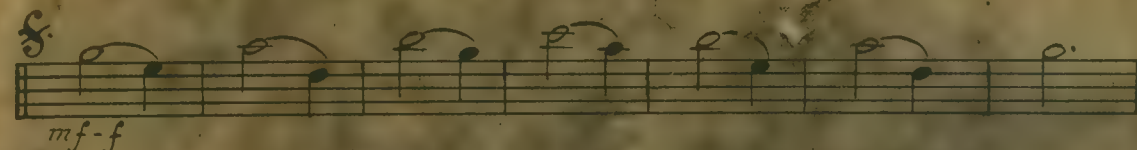
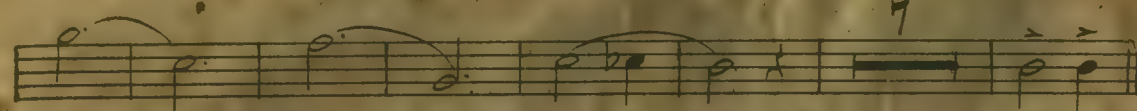
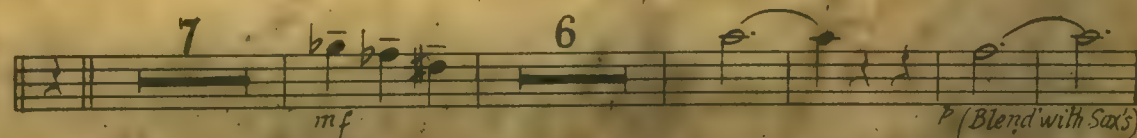
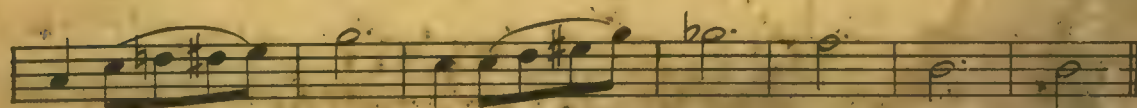
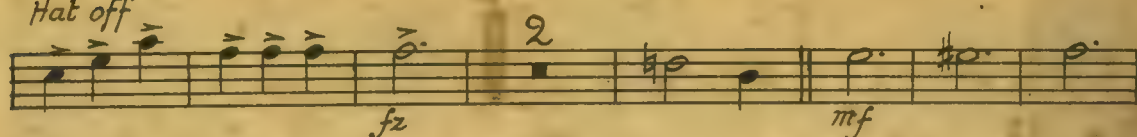
Trombone

*in Hat*

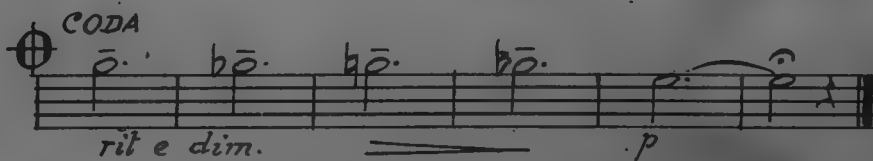
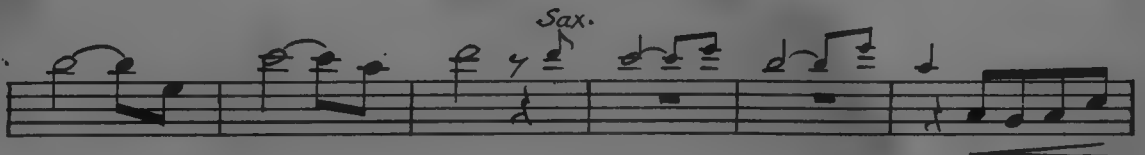
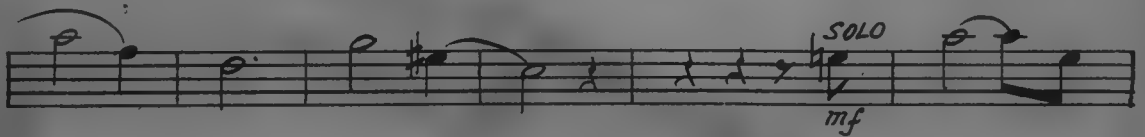
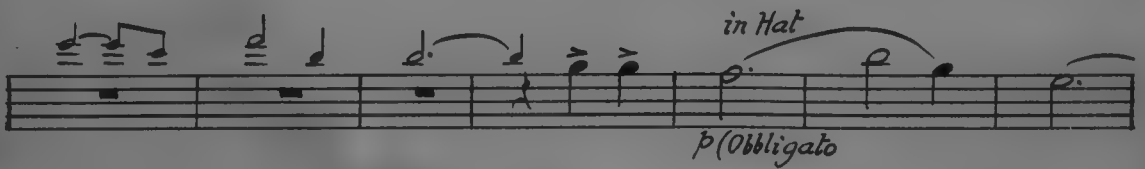
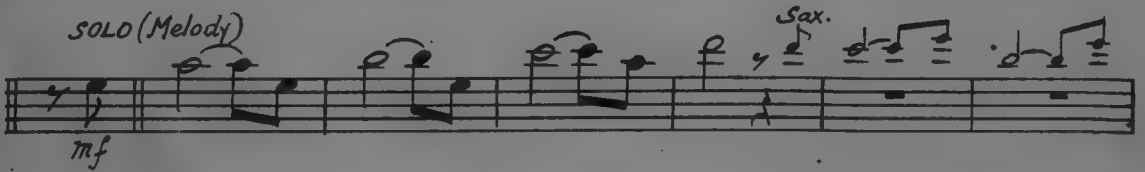
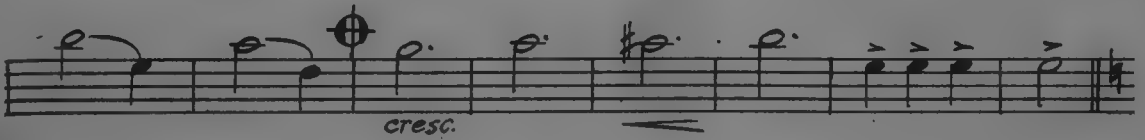
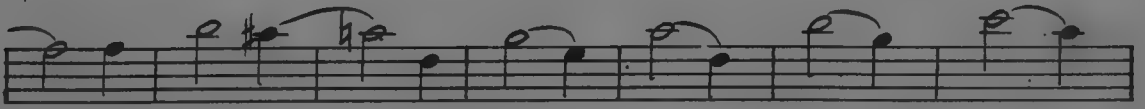
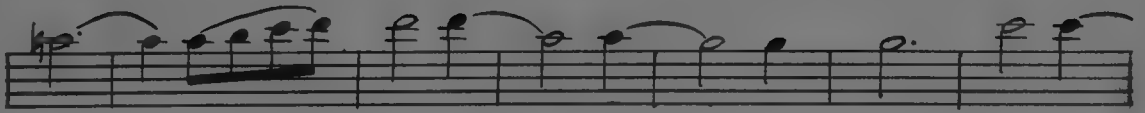
199



*Hat off*



-2-  
Trombone.



# AUF WIEDERSEH'N

Arr. by W. C. Bella

[WE'LL MEET AGAIN]

Drums

WALTZ

Chimes or Bells

BY ABNER GREENBERG

119

*mf* *Sym.* *fi (let ring)* *mf*

Auf - Wie - der - seh'n We'll meet a - gain So please don't say "Good-  
-bye" *mf-mf-f* Auf: Wie - der - seh'n no tears in vain What  
need is there to cry True love al - ways  
finds a way We will love and laugh some day Auf  
Wie - der - seh'n We'll meet a - gain So please don't say "Good-

"bye"

*cresc.*

Chimes or Bells

*mf*

*Dis.* 2 3

Chimes or Bells 2 3

*Dis.* 2 3

**CODA**

*rit. e dim.* *Chimes or Bells* *S. al Coda*

# AUF WIEDERSEH'N

[WE'LL MEET AGAIN]  
WALTZ

Arr. by W. C. Polla

BY ABNER GREENBERG

Tenor Banjo  
or Mandola

199

The musical score is written for Tenor Banjo or Mandola in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked '199'. The score consists of ten staves of music. The first staff starts with a treble clef, a key signature of one sharp, and a tempo marking of '199'. The first measure is marked 'mf' and contains a D7 chord. The second staff continues with a Bmi chord, an Emi chord, and a C chord. The third staff features a D+ chord, a G chord, a dim. (diminuendo) marking, an Ami chord, a C+ chord, and a C chord. The fourth staff includes an Emi chord, a D7 chord, a G chord, a Bmi chord, and a C7 chord. The fifth staff shows a Bmi chord, an E7 chord, a Gmi chord, an F#mi chord, an Ami chord, and a C chord. The sixth staff contains an Emi chord, a G chord, a D9 chord, a D7 chord, a G7 chord, a C chord, a Cmi chord, and a G chord. The seventh staff includes a D7 chord, a G chord, a Bb chord, an Ab chord, a D7 chord, an Emi chord, a G chord, a D9 chord, and a D7 chord. The eighth staff features an Emi chord, a G chord, an Emi chord, an F#7 chord, a Bmi chord, an A7 chord, and a Cmi chord. The ninth staff starts with a D7 chord and continues with a G chord and an Emi chord. The score is marked with various dynamics including 'mf', 'fz', and 'mf-f'. Chord symbols are placed above the notes throughout the piece.



Tenor Banjo  
or MANDOLA

Ami B7 E7 Eb7 D7 Emi G

D9 D7 G7 C Cmi G D7

1. G D9+ D+ 2. G Ab A# Bb G7 C dim. G7

cresc.

mf

C G7 C G7 F C G7

C G7 C G7 C B7

Emi D7 G7 F G7

C Ami F E7 A7 alt G7

C G7 C F C G7

C Ami B Emi Cmi D D7 F Ami F7 D7

D. S. al Coda

CODA

Bb G Ab G

rit. e dim. p

# AUF WIEDERSEH'N

[WE'LL MEET AGAIN]

WALTZ

Arr. by W. C. Polla

BY ABNER GREENBERG

1st Violin

199 *mf*

*Sax's.* *mf*

The 1st Violin part begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of eighth-note patterns. The Saxophones enter with a similar eighth-note pattern, marked *mf*.

*f*

*mf-mf-f*

Auf Wie - der - seh'n We'll meet a - gain So please don't say "Good-

*OBBLIGATO*

The Piano part is written for the left hand with a treble clef. It features a series of chords and single notes, marked *f* and *mf-mf-f*.

- bye" Auf Wie - der - seh'n no tears in vain What

The Piano part continues with a series of chords and single notes, marked *f*.

need is there to cry True love al- ways

The Piano part continues with a series of chords and single notes, marked *f*.

